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FAÇADE OF THE TOMB OF PERNEB  
ERECTED AT SAḲKARA ABOUT 2650 B. C.  
REERECTED IN THE METROPOLITAN MUSEUM, 1916 A. D.



TRANSPORT OF HEAVIER BLOCKS ACROSS THE DESERT

### THE TOMB OF PERNEB



THERE has now been opened for exhibition in the Museum the most imposing monument that has come to any museum from Egypt

—the tomb of Perneb, a dignitary of the Fifth Dynasty, about 2650 B. C., which the Museum received in 1913 as a gift from Edward S. Harkness, one of its Trustees, as announced in the *BULLETIN* for November of that year. The tomb originally stood in that part of the great cemetery of Memphis now known as Saqqara, where, following its acquisition from the Egyptian Government in 1913 through the generosity of Mr. Harkness, the work of dismantling the tomb and transporting it to New York was undertaken by the Museum's Egyptian Expedition, the expenses incurred being likewise met by Mr. Harkness.

Coincident with the opening of the tomb for exhibition in the Museum, a Handbook has been published describing and illustrating the history of the tomb and the features of its construction and decoration;

consequently only a brief outline of the facts will be given here.

Perneb, who held high office under the king at Memphis and had the titles of "Sole Companion (of the King) and Lord Chamberlain," erected his tomb at a point about 250 yards due north of the Step Pyramid at Saqqara, just outside the great enclosure-wall of that pyramid and its precinct. The tomb was of the type to which has been given the name of "mastaba" in modern times. Rectangular in plan, with axis north and south, its principal face was that toward the east and the Nile, the direction from which it was approached as people came up from the towns and villages in the valley. Constructed of limestone, its sides rose in an abrupt slope, at an angle considerably steeper than that of a pyramid, and its top was flat. It measured 54 feet in length, 40 feet in width, and 18 feet in height. Owing to its proximity to another contemporary tomb on the east, two wings which projected from its façade and abutted against the latter tomb formed an interior courtyard before the tomb of Perneb, to which access was gained through the northern wing from a street beyond.

Out of this courtyard opened the various chapels or offering-chambers of the tomb. The Egyptian thought of the deceased as sojourning in the tomb, accompanied by his *ka* or "double," and thus it was



CLEARING THE COURTYARD OF THE TOMB



REMOVING THE LINTEL OF THE MAIN DOORWAY

necessary that offerings of food and drink be provided for their sustenance.

A great recessed doorway,  $13\frac{1}{2}$  feet high and 8 feet wide, in the center of the façade led first into a vestibule and then through a doorway at the left into the principal offering-chamber. The walls of these two chambers were decorated, but in the fact that this decoration was never completed they present unusually interesting features in illustration of the methods employed. On the western wall of the vestibule, opposite the entrance doorway, there remains the first line-sketch in red ochre, which the sculptor was to follow in modeling the figures and hieroglyphs in relief, though from some cause or other he failed to undertake the design which had been prepared. In the main chamber, however, the time at his disposition was well spent, for three of its walls and the stela or "false-door" which forms the fourth, are covered with offering-scenes and inscriptions which were modeled in low relief and painted. Very considerable remains of the color are still preserved.

A chamber in the south wing of the tomb served as an additional offering-chamber, and in its western wall a narrow slot opened through into the secret statue-chamber, or *serdab*, as it has been called. Here originally a life-size cedar portrait-statue of Perneb had stood, as well as smaller painted wooden statues either of himself or of members of his family, fragments of which were found, when we excavated the tomb, in the débris in the adjoining offering-chamber. The slot connecting these two chambers was provided apparently that Perneb, on his visits to the statue-chamber to look again on the likeness of his earthly form, might be attracted by the smell of the offerings in the outer chamber and come to partake of the meats and fruits and other delicacies which had been brought.

The burial-chamber of the tomb was reached by a shaft about 5 feet square and 55 feet in depth, which descended through the superstructure and the bed-rock, with a door on its eastern side at the bottom opening into the chamber. The latter, measuring approximately 13 feet in length,

9 feet in width, and  $6\frac{1}{2}$  feet in height, contained a rectangular limestone sarcophagus, as well as numerous pottery vessels containing food and drink, tiny stone offering-vases and dishes, and a set of four Canopic jars of limestone. Thieves had made their way into the chamber at some ancient time, and, forcing open the sarcophagus, had stripped the mummy of its valuables and scattered the furnishings of the chamber about the floor.

In the spring of 1913, Sir Gaston Maspero, then Director-General of Antiquities at Cairo, with a constant and friendly interest in the work of the Metropolitan Museum, gave his consent to the proposal on the part of the Museum to purchase the tomb and ship it to New York. Following Mr. Harkness's offer to meet all expenses in the matter, preparations were made to begin the work at once, and by the first week in April the writer, accompanied by Mr. Ambrose Lansing, a member of the Museum's Egyptian Expedition, was encamped on the site at Saqqara. We had brought with us from the Expedition headquarters at Thebes a group of our most experienced native overseers who were to undertake the direction of various sides of the work, and these were supplemented by other workmen, to a total of about seventy-five, kindly placed at our disposal by Mr. J. E. Quibell, then Director of the government excavations at Saqqara, to whom we were constantly indebted for advice and help on many sides throughout the undertaking.

For two months the work of removing, packing, and transporting the blocks went on, until at the end of May the boxes containing them had all reached Cairo. From there they were sent to Suez by rail and then placed on board steamers for New York, where they arrived in August of the same year. After they reached the Museum, a year was spent in the treatment of the blocks to ensure the preservation both of the limestone itself and of the color on its decorated surfaces. The re-erection of the tomb was begun in August, 1914, in the large gallery known as D4, at the north end of the Fifth Avenue Hall, and has proceeded steadily to completion since that time. As it now stands in this gallery



LUMBER AND PACKING MATERIALS



WRAPPING AND PACKING BLOCKS

of our Egyptian series, transported from the position at Sakḳara where it was erected more than four thousand five hundred years ago, this tomb of Perneb must prove of the greatest interest through the manner in which it illustrates what is best and most characteristic among the constructive and decorative features of Memphite funerary art. A. M. L.

In portraiture he has been thought a profound psychologist, and though he has been inclined to deny any preoccupation with the souls of his sitters, he has undoubtedly felt the portrait painter's obligation to give their bodily presence, to render as solid objects a given head and figure, not to reduce them to mere visual aspects. In these sketches from the portfolio of a



ESCUTCHEON OF CHARLES V BY JOHN S. SARGENT

### THE SARGENT WATER-COLORS

THE ten water-color paintings by John Singer Sargent recently purchased by the Museum, and now on exhibition in Gallery 25, are admirably representative of one side of his art; not of his work in water-color merely, but of all that one may call the more irresponsible part of his production in whatever medium—the work that he does for himself alone, as he pleases to do it, without any consciousness of obligation to a public or of the necessity of making himself understood. Not the most self-sufficing and original of artists can achieve this entire independence in mural painting or in portraiture. Sargent is a many-sided man, so entirely in possession of his tools that he can do anything he chooses. In his mural decorations he deals in many and complicated meanings which call for something like a libretto to explain them.

wandering painter we have the typical modern naturalist noting whatever chances to appeal to him; and the things appeal to him, one feels, not for what they are or what they mean, but almost solely for how they look. Indeed, the interest in appearances, in the look of things, is so great that one suspects an unconscious avoidance of subjects that possess any other interest. If you wish to paint the way in which a building, under sunlight, tells against the sky or reflects itself in the water, it is better to choose a building that has no historical or architectural import which might distract your own attention and would surely distract that of your public. You will not paint the Ducal Palace but some nameless, mouldering bit of wall upon an unknown canal.

A capital illustration of this direction of the attention is the extraordinarily brilliant sketch of the Escutcheon of Charles V over some Spanish doorway. An architect



who had the same amount of time to give to it would have dwelt upon the disposition of it as ornament in the arched space of the tympanum or perhaps upon the projection and profile of the mouldings. A historian would have been interested in the heraldry as showing the concentration of power in the hands of one person who was at once Roman Emperor, King of Spain, and duke and count of how many provinces. Sargent, the pure painter, has seen the sun striking across it, has noted the glitter of light on the projecting bosses, the sharp forms of blue shadows, the warm reflections; and with astonishing rapidity and simplicity of means has so set down these things as to create an absolute illusion. The thing is there before you and you feel sure that by going a little closer you can make out the exact forms that have caused this confusion of light and shade. If you try it, you will discover that you see less than at a distance, that the forms are not there. You cannot make out a single bearing on the shield or be certain of the shape of the shield itself or of more than that there is a shield and a double-headed eagle that supports it.

If one has not quite this puzzle in some of the other sketches it is because the artist has avoided subjects which tempt one to examination of the details. You care no more for the boat itself in *Idle Sails* than the artist did and are content to accept his record of the white of the sails and the pale blue of the sky and water as

the only things of any interest. You may idly wonder what are the exact objects that cause the perplexing and entertaining confusion of the *Giudecca*, but you do not really care. The visual image is enough. In the *Spanish Fountain* you get the glitter of water and the beautiful

color of worn and stained marble, and you are content to believe that the sculpture is of no importance as sculpture.

It is instructive to compare these water-colors with those on the opposite wall by Winslow Homer, to note a strong superficial resemblance in the work of the two men, and to observe the underlying divergence. Homer is an acute observer also and records his observations in a manner as vigorous and direct as that of Sargent, if with less manual dexterity. But with Homer you feel that he is moved by the thing itself as it is, not merely by the aspect of it. A storm-cloud is a storm-cloud, with a



SPANISH FOUNTAIN  
BY JOHN S. SARGENT

terrible force of wind in it, not merely a gray-blue space of a certain shape. A palm tree is a palm tree with all its elasticity and vigor of growth. You will get none of this feeling from Sargent—he does not mean you to get it. He is an eye and a hand. He seems to say: "I assure you this is the way things really look if you know how to see. These strange blots and touches of mine truly represent the colors and shapes that strike upon the retina. It is your mind that makes boats or stones or clouds or trees out of them." And because his are perhaps the most

gifted and the most highly trained hand and eye now extant in the world you are quite content to forget with him, for the moment, that art has ever had anything else to say than, "This is the way things look."

Other men, or Sargent himself at another time, may give you other things to think of, but these things may be only hinted at and may be incapable of absolute realization. In these sketches you have the entire accomplishment of all that was

exhibition as soon as possible what we now have, without waiting for the arrival of the other acquisitions. The pieces shown this month consist of three heads, of which two are exceptionally fine Roman portraits of the first and third centuries A. D. respectively, and one is a charming work of the late Greek period.

#### ROMAN PORTRAIT OF THE FLAVIAN PERIOD

Roman portraiture can be said to have reached its height in the Flavian epoch



BOATS BY JOHN S. SARGENT

aimed at. In a quite literal sense they are complete and perfect—you cannot imagine them better done. And therefore they give one of the many kinds of pleasure that art may give us in well nigh its utmost attainable degree.

KENYON COX.

#### DEPARTMENT OF CLASSICAL ART RECENT ACCESSIONS

##### THREE MARBLE HEADS

CONTRARY to our usual custom, the purchases made in Europe for the Classical Department during 1915 will not all be exhibited together. Only a few pieces have so far been received, and it is doubtful how soon the rest can be despatched with safety. It seemed advisable therefore to put on

(69-96 A. D.). Two opposite influences—the ultra-realism of the Republican epoch and the revival of Greek idealism during the Augustan period—were then successfully combined, and resulted in a series of portraits which show both an extraordinarily subtle observation of nature and a refined artistic sense. The Museum already owns several good portraits dating from that period; but the one now acquired is the most important (fig. 1; height, 13½ in. [33.4 cm.]). It represents a rather homely man in middle age, with a round, somewhat fleshy face, and a kindly, genial expression. The face is wonderfully lifelike. The artist has succeeded in catching a momentary, but apparently wholly characteristic expression of his sitter, and has translated it into stone with such skill that the marble appears to live. This effect of a "speaking likeness" is obviously



what the artist aimed at, for we find it in all the best portraits of this period. In this faithful portrayal of nature he was of course influenced by his love for realism, the realism which was inherent in the Roman temperament and which had only temporarily been swamped by the introduction of the foreign product of Greek idealism. But realistic though our por-

trait is, obvious clues are missing in our portrait, as the head is broken from a little below the neck, showing only slight remains of a mantle worn over the left shoulder. Its assignment to the period of the Flavian emperors rests therefore on stylistic considerations only.

The treatment of the hair on our head is noteworthy. At the back it is represented



FIG. 1. ROMAN PORTRAIT, 1 CENTURY A. D.

trait is, both in its aim in portraying a transitory, momentary expression, and in its accurate representation of individual features (note especially the broad mouth and the unusually thick ears), we still feel that another tendency has been at work since the days of the Republican portraits. The style is smoother, simpler, and the modeling, though detailed, has lost all hardness. It is in fact this subtle and at the same time simple modeling which gives to our portrait and to other heads of this period their lifelike character.

An easy way of assigning portraits to the Flavian epoch is by the shape of the bust, which we know at that time to have included the shoulders and breasts. Such

as a raised surface, with no indication of detail, except for occasional chisel strokes; while in front above the forehead is a series of oblique lines, indicating apparently a fringe of hair. On the two sides, however, the hair is modeled to represent a number of separate curls, brushed forward in a manner which would indicate that the man was partly bald. That the whole unworked surface was not meant to represent absence of hair is clearly shown by the fact that it is raised behind and by the indication of the fringe of hair in front. Two explanations are possible. Either the hair, instead of being all modeled, was partly painted, in which case this would be another example of the use of color by

Roman portraitists;<sup>1</sup> or the head was left unfinished. On the right side above the ear the surface has been worked over, apparently in modern times. For the effective modeling of the separate curls which stand out in rather high relief, compare the similar treatment in the heads of the emperors Vitellius in Vienna and Vespasian in Naples (cf. Bernoulli, *Römische Ikonographie*, II, 2, pls. VI, X).

effectually with the texture of the hair and beard. The result of rather striking naturalness was heightened by the treatment of the eye, the outline of the iris being incised in the shape of a segment of a circle and the pupil indicated by a deep crescent-shaped cutting. This not only increased the animation of the expression, but it lent to the whole portrait a certain psychological quality.

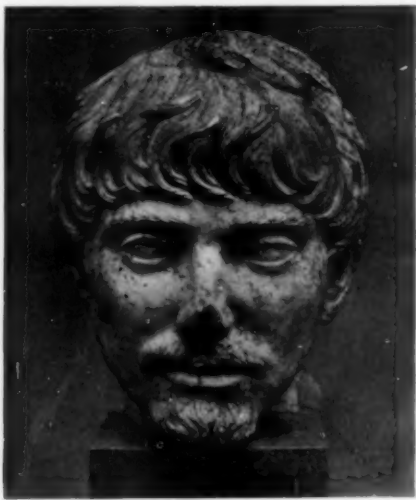


FIG. 2. ROMAN PORTRAIT, III CENTURY A. D.

ROMAN PORTRAIT OF THE THIRD CENTURY  
A. D.

After the Flavian epoch Roman portraiture did not again reach the same height; nevertheless, the periods which follow are by no means characterized by quick decadence, as is seen from many remarkable works from both the second and the third centuries A. D. In the portraits of these periods the sculptors introduced certain technical characteristics, not entirely new in themselves, but not before generally adopted for portraits. The surface of the face was now carefully smoothed and often highly polished, whereby its whiteness contrasted more

<sup>1</sup>Another Roman portrait in our Museum in which the hair was probably painted is the fine Republican head published in the Museum Bulletin, May, 1913, p. 101 f.

An excellent example of this later Roman portraiture is a head now acquired by the Museum (fig. 2; height, 9 $\frac{1}{8}$  in. [24.5 cm.]). It represents a young man of about thirty with a short, curling beard and thick, longish hair, brushed forward over the forehead. The surface of the face is highly polished, the eyes are treated in the manner just described, and the eyebrows are both modeled and incised. The head is broken from above the throat, so that we are not assisted by the shape of the bust in assigning a date to it; but it is possible to place the head fairly accurately by another piece of evidence, that of the rendering of the hair. This is in the style of the period of the Emperor Gallienus (253-268 A. D.), when it was worn fairly long, and treated in a broad, sweeping manner. It is quite different both from the style of the early

third century, when it was represented very short and curly and rendered by scratches on a roughened surface, or from that of the second century, when loose, flowing locks worked with the drill were in vogue.<sup>1</sup>

If we compare this third-century head with that of the Flavian period described above, we are struck with important differences. At first sight the third-century head appears to be more animated and lifelike, but on closer inspection we see that this effect is obtained merely by the mechanical means already discussed, not by real character study. Thus, the longer we look at the Flavian head, the more the personality of the man seems to reveal itself: with the third-century head, the opposite is the case; when the first impression of naturalism is over, the portrait appears dull and vacant.

#### LATE GREEK HEAD

The head of a young girl, a little over half life-size, is an attractive product of later Greek art (fig. 3; height,  $8\frac{3}{4}$  in. [21.3 cm.]). Both in conception and in style it shows the strong influence of the works of Praxiteles. Its sculptor's aim was to portray gentleness and charm, and he achieved this by the methods introduced by Praxiteles. That is, he gave to the head a delicate, oval shape, he arranged the hair in simple, wavy locks, the roughened surface of which contrasts effectively with the soft texture of the skin, and he imparted to the eyes a dreamy expression. This he produced by making the opening long and narrow, by inclining the profile of the eyeball considerably downward, and by marking the upper eyelid strongly, the lower only slightly.

In all these characteristics, then, the head is thoroughly Praxitelean. Nevertheless, we cannot assign the head to the time of Praxiteles himself. There is a lack of definition and finish about the modeling wholly different from fourth-century work. The artist has admirably succeeded in producing the evanescent effect of Praxi-

telean works, but he has failed to give his work the strength, which in spite of their softness, his fourth-century prototypes had.

Our head is not an isolated example of the copying of Praxitelean effects in later Greek times; a large number of heads and



FIG. 3. FEMALE HEAD, LATE GREEK

statues, chiefly of small size, have been found which show the same characteristics in like manner. They used to be classed as Alexandrian works; but since they were subsequently found in many other centers in Asia Minor, in the Islands, and on the Greek mainland, it has become evident that the style was not limited to one locality, but was widespread. They have been frequently discussed, more recently by John Marshall in the *Jahrbuch des deutschen archäologischen Instituts* XXIX, 1909, pp. 82 ff., in connection with the fourth-century female head from Chios in the Boston Museum. The execution of these works varies. Though they never show strong or finished workmanship, they often have

<sup>1</sup>On this subject cf. Wace, *The Evolution of Art in Roman Portraiture*, in the *Journal of the British and American Archaeological Society of Rome*, III, 1905-1906, p. 476.

a quiet charm of their own; at other times they are distinctly poor and trivial. Our example is one of the best of the series. It does not claim to be a first-rate work; but it certainly is a very attractive, decorative piece.

It should be noted that the back of the head is left unfinished, and at the top is a large quadrangular excision for the insertion of another piece, which was fastened to it by means of cement. It is possible that this consisted of a veil which covered both the top and the back of the head.

G. M. A. R.

#### A LATE SEVENTEENTH-CENTURY ITALIAN SABRE

IN the history of European arms every decade is apt to develop a recognizable style. This shows itself in the way objects are fashioned, their material, their form, their ornaments—characteristics which give the inquiring student many hints as to when, where, and how a certain piece came into being. Let us take as an example the style in arms which appeared toward the end of the seventeenth century. This expressed itself in perforated and chiseled steel, elaborate in design and detailed in execution. It showed itself in the mountings of guns and pistols, the trappings of armor, and the steel hilts of swords. In sword-hilts this fashion swept away the earlier one in which enrichment was carried out in ridged and beaded surfaces and in lozenges or medallions picked out in gold and silver damask. It emphasized the taste that an object of steel should be enriched *only* in steel, that an artist should now use his hard medium as fluently as his predecessors had employed bronze or incrustations of softer metals, that the bright colors of silver, gold, and alloys of earlier workers should give place to the somber finish of steel in brown, brownish-blue, or black. One has only to examine the types of swords appearing in portraits of the period, English, French, German, and Italian, to see how widespread was this fashion. In a sense it was an affected fashion; for while it discarded the earlier, complicated,

basket-shaped sword-hilts for something simpler in lines, less conspicuous in size, and less striking in color, it was yet of greater luxury, for the sculptured steel was more costly even than many a hilt fashioned in precious metals.

A sword which illustrates this fashion has lately come into the possession of the Museum and may be described here briefly; for its type is by no means common, and our sword is a good one of its kind. It is a sabre, coutelas, or cutlass, dating about 1685, made in Reggio, a town included with the ancient duchy of Modena, by a sword artist whose work is known in several of the great collections of Europe. Its blade, excellent in quality, is unusual in having a median groove passing along its side almost to its point, which is here double-edged as in similar arms known to us. The hilt is of steel richly sculptured, blued, and at one time parcel gilt, the last a condition especially rare in a sword of this kind. Its grip is of a form which occurred only for a short period: it merges with the pommel and becomes pear-shaped, ornamented with deep channeling and with an applied steel ornament in the form of an acanthus leaf: its base, developed in the fashion of a ferrule, pictures a crown. A knuckle-guard, or *branche*, is present and bears delicately chiseled foliation.

It is the guard itself, however, which particularly concerns us. This is developed only on one side and is broad, sub-circular, rounding over the hand. It is ornamented by perforation and elaborate chiseling; on its outer side it bears panoplies encircling a medallion on which is a horseman with holster pistol and sword, and the device "*Unus non sufficit*." On its inner side appears the bust of a personage of the period 1680-90 with full wig, lace neckgear, and armor. This is framed by a wreath of laurel and surmounted by a ducal crown. The crown, according to Litta's work (*Famiglie celebri italiane*, 1825, Milan), is that of the Duchy of Modena, and from an illustration there given the personage may well be Duke Francesco II (1660-1694), who, by the way, is remembered by English students as the brother-in-law of James II.

The present sword bears on the base of the guard the incised initials P. A. These evidently stand for Petrus Ancinus of Reggio, for this artist is known to have executed similar objects and to have signed them with his full name. He may well have made the sword at the order of his patron, either for the duke himself or for some member of the ducal household. We may be certain, at least, that only a personage of distinction would have carried

bears the signature: Petrus Ancinus Regiensis. F. MDCXXXIII. The trigger guard with similar inscription was sold in Paris in 1895 in the Spitzer Collection.

Our sabre is interesting in the matter of its date, for it is probably one of the latest works of the master; for in the list noted above, Ancinus's period of activity ranged between 1641 and 1661, while the present sabre hardly antedates 1680.

The early provenance of our arm is un-



GUARD OF SABRE BEARING THE INITIALS OF PETRUS ANCINUS  
ITALIAN, ABOUT 1685

so costly a sword. We know, furthermore, that Petrus Ancinus was already in the service of the dukes of Modena, for in 1661 he executed a sword bearing the blazon of the Este, and signed it in full. This is now preserved in the Artillery Museum in Paris (J. 230 of the catalogue of 1891), and is similar to the present sword but more elaborate in workmanship. In fact, our artist seems to have been so favorably known that he was patronized by some of the greatest princes of his day. Thus he prepared for one of the de' Medici the sword (1641) which is now in the museum in Florence (Catalogue of the Bargello, 1898, p. 28). There are also extant two examples of his work, quite similar in quality to the sabre-hilt, to which Mr. H. W. Harding recently called my attention. One of them is the sculptured lock of a harquebus, the other a trigger guard which probably belonged to the same lock. The lock, exhibited at the Burlington Fine Arts Club in 1900 and figured in its catalogue, is said to have come from the treasury of the Sultan at Constantinople: it

known. It was obtained from Mr. Harding, who in turn had it from the well-known collector, Baron de Cosson.

B. D.

#### THE INFORMATIVE SIDE OF MUSEUM WORK

A QUESTION mark might well be the emblem of one phase of activity in the Metropolitan Museum; for the Museum daily dispenses considerable information in answer to queries, both through conversation either at the Information Desk near the Fifth Avenue entrance or with curators and other members of the Museum staff, and through answers to letters from many people. Among the people thus helped are art museum officers and staff members, artists, artisans, connoisseurs, dealers, lecturers, writers, teachers, high school pupils, members of women's clubs and of committees responsible for placing commissions for works of art, individuals interested in art but not expert critics, would-be visitors



to the Museum, and persons possessing art treasures of greater or less value. The information desired is correspondingly varied and more or less closely connected with the subject of art. The value of such service, however, though not easily demonstrable, is undeniably great.

The character of the questions asked may be roughly tabulated somewhat as follows:

#### I. Concerning the Museum

1. The Building—floor space compared with other large museums, as the Louvre; floor plans (for an architect's use); date of erection and architects; location and way of reaching offices, galleries, lecture hall, class rooms, receiving department, elevators, telephone booths, checking room, etc.; where to find articles lost in the Museum.
  2. The Administration—by-laws and constitution; history; cost of maintenance; endowment; annual income; membership fees and privileges; hours of opening and closing; receipts from admissions; reasons for pay days; number of visitors (free and paid) per year; number of employees; fire drills; privileges accorded copyists and photographers; conditions upon which objects of art are received as gifts, purchases, loans; method of securing tickets to members' receptions; use of wheel-chair.
  3. The Collections and Exhibits—location; value; source, date of acquisition, and probable length of exhibit; reasons for change of location or removal from exhibition; whether objects are originals, replicas, or copies; location of original, if replica or cast; special exhibitions; list of objects in special class, as Flemish paintings, Morgan Collection; publications on, as furniture, woodwork, ivories, engraved gems, ornaments, tapestries, Morgan Collection, ironwork, Oriental rugs, model of Parthenon.
    - a. Inscriptions—history of stone with inscription; deciphering, translating, or copying inscriptions.
    - b. Paintings—attributions; earlier owners or history; name of or painter of, with description given; description of, with title and artist given; size or meaning of individual painting; representation of given artist among; list of paintings of given school (as Flemish) or subject (St. Anthony), or technique (on copper).
    - c. Sculpture—facts concerning individual statue.
  4. Educational Work—lectures and lecturers; lending of lantern slides and photographs; services of the Museum Instructors; use of Class Rooms and Study Rooms; Library, hours and use.
- #### II. Concerning New York City<sup>1</sup>—best and quickest way to reach streets, hotels, public buildings, stores; location of statues and zoo in Central Park; place and time of band concerts; obelisk, history and preservation; location, hours, and admission requirements of other museums; location, date, and hours of exhibitions of art and art galleries; art schools; theatres; bus and car lines; location of steamboat landings; taxicab rates; boarding places near Museum; mural decorations in; iron and bronze foundries, especially those that cast bronze tablets.
- #### III. Concerning Museum Problems—lighting of paintings galleries; wall coverings, color and materials; methods of hanging pictures; exhibition cases; labels; cataloguing of objects; blank forms in use; system of cleaning building; policy as to Museum Instructors; practice as to making casts of objects in collection; how to arrange for loan exhibits, to secure the loan of photographs or prints; how to re-

<sup>1</sup>Though remotely connected with the immediate purpose of an art museum, many of these questions deal with the subjects on which a stranger in town naturally asks help when he leaves the Museum.



store and preserve old stones, textiles, paintings; how to color casts; best cement for mending old china; preparation for and means of securing museum position.

- IV. Concerning Objects of Art—attributions of; location of well-known collections or famous paintings; how to dispose of; valuation<sup>1</sup> of engravings, signed and unsigned, cameo portraits, paintings, books on art, and old lithograph color prints; to identify indistinct signatures on paintings; book describing lost masterpieces; lighting of Parthenon and other Greek temples.
- V. Concerning Publications on Art—special bibliography on Spanish fashions, ceramics, laces, embroideries, bronzes, ivories, ironwork, cloisonné; text books on art in general; to locate article referred to in New York daily.
- VI. Concerning Artists—lives; works both in and out of the Museum; location of works by; standing of; recommended for special commissions; how to secure desirable sculptor for special task; conditions of contract for such work; method of exhibition of works of, in New York City.
- VII. Addresses—of artists; craftsmen; art collectors; experts on paintings, jade, porcelain, cloisonné, seals, coins; leading art museums (those that publish Bulletins); lecturers on art in general or on some special branch, with their standing; best art schools, art classes, art clubs; a correspondence school of art; restorers of paintings, bronzes, and jewelry; cataloguers of works of art; people competent to move objects of art; manufacturers of tiles, display fixtures, brass labels, models, casts, dummy figures (with and without

heads) for costumes; syndicates that purchase pictures; dealers in Chinese wall-paper, plaster casts, photographs (of paintings, sculpture, famous buildings), engravings, and cream-colored linen such as lines Museum cases.

Among the questions even more difficult to answer, involving considerable time and labor if answered adequately, and in fact in some cases entirely outside the scope of an art museum to answer at all are the following:

The finest paintings in America; the world's ten or twelve greatest paintings; the best portrait painter and finest sculptor in New York City; the ten best painters besides Whistler and Inness; a list of old masterpieces in America; a list of important art treasures in Germany; material for papers on such subjects as Present-Day Artists in America, Painting in the Sixteenth Century, as expressed by Leonardo da Vinci, and Ancient Crafts in Modern New York; addresses of prominent people, those who might help artists or patronize charitable institutions, authorities on music, auctioneers; original ideas for decorating an automobile for a carnival; to translate an English word into Babylonian, Aramaic, etc. (for a monogram); suggestions for suitable type and ornament for a given publication; list of the marks found on Wedgwood pottery; comparison of the size of an average man today and in mediaeval times; suggestions of emblematic objects for letter-heads of firms, societies, lodges; opinion on alleged signature of Washington; present whereabouts of a stud made by Cellini; advice as to the probable market for a proposed volume of views of the Alaska-Yukon-Pacific Exposition; the publisher of a catalogue of an exhibition of old masters held elsewhere; a good likeness of Napoleon smiling.

W. E. H.

<sup>1</sup>By the ruling of the Trustees, the valuation of any object of art may not be given, and so these questions, which are very frequently asked, cannot be answered.

## RECENT ACCESSIONS

**MORE KOREAN POTTERY.**—Mr. Samuel T. Peters has given to the Museum, as an addition to the collection of Korean pottery presented by him earlier, some very beautiful bowls with carved and incised designs, an interesting bowl with inlaid decoration of youthful figures in medallions, several large bottles with incised decorations, and some of the white Korean dishes which over-enthusiastic friends of Chinese art will not allow to be Korean, though nothing seems to prove their Chinese origin.

The superior pieces of white Korean, those found in the tombs near Sungdo and in consequence buried before 1392, when the capital was removed to Seoul, differ very little, if at all, from the white Ting ware made in China during the Sung period. Already in 1125, Hsü-ching, a Chinese officer who went with an embassy to Korea, writes about the Korean pottery: "They have besides bowls, platters, wine cups, and cups, flower vases and soup bowls, all closely copying the style and make of Ting ware." The later Japanese also declared that the Korean white was hardly to be distinguished from the Chinese white or Ting of the Sung period; they added, however, that the experienced eye discovered differences which were difficult to describe in words.

The more common white Korean ware shows, however, certain distinguishing qualities of which the most evident is a greenish tint where the glaze is thickest, more or less akin to the greenish glaze of the Korean celadons of the same period; moreover, this greenish glaze is traceable even on the white ware made in Korea up to a very short time ago.

The contention is that, though the common white ware may have been a local product, the finer specimens found in tombs of the Korai period were Ting ware imported from China.

For these reasons the specimens of white

Korean given by Mr. Peters are very valuable as study pieces. They will perhaps help to solve this moot question; for during the exhibition of early Chinese pottery and sculpture which the Museum hopes to open in March, there will be ample opportunity to compare the best white Chinese Ting and white Korean of the Sungdo period.

S. C. B. R.

**A PIECE OF BLACK SUNG WARE.**—Mr. C. T. Loo for the firm of Lai-Yuan & Co., has presented to the Museum an interesting black Sung pot, the beautiful clay of which, uncovered on the lower part, reminds one of the very best Japanese Raku ware, as does also to a certain degree the black glaze. This piece, rather difficult to place among the Chinese potteries, is evidently one of those picturesque early pieces, much admired by the Japanese adepts of the tea ceremony and copied by them in their different potteries.

S. C. B. R.

**DRAWINGS BY AMERICAN ARTISTS.**—The Museum has recently acquired drawings by three very interesting contemporary American artists—William Glackens, John Sloan, and Boardman Robinson.<sup>1</sup> All three have been particularly interested in drawing for its own sake: Robinson, in fact, has given it his entire attention, while Glackens and Sloan worked with pen and ink, with the etcher's burin, and with chalk, caring only for draughtsmanship, during the first years of their artistic output. For some years past, however, painting has claimed their attention; Glackens is now chiefly concerned with the study of color.

Glackens is one of the most able draughtsmen, as well as one of the most talented painters, that recent American

<sup>1</sup> The drawings here described have been presented to the Museum by the writer, Mr. A. E. Gallatin.—Editor.

art has produced. In such a water-color drawing as his scene on the beach at Coney Island, one of the first examples of his work to be acquired by the Museum, one sees draughtsmanship of a high order and great control over the single line, which is invariably expressive and telling. The figures in this drawing, a crowd of people on the beach, many in bathing garb, are types amazingly true to life. They have been beautifully and masterfully suggested, and the whole scene is full of strong characterization and movement. The other drawing by Glackens, a pastel, is even finer in quality, being of the ripest fruit of his genius. It was drawn on a Long Island beach last summer and is an excellent example of his work as a *plein-airist*. Certainly there is as much sunshine and glare and as vivid, pure color in this beach scene, with its row of orange-colored umbrellas, as exists in the finest works of the French Impressionists. This interest in sunlight is now the artist's special study; his paintings are all bathed in light and air—even his portraits, with their delightful suggestion of his admiration for Renoir. A word of praise let us also record for the masterly manner in which he paints flesh, for his nudes fairly vibrate with life and vitality. Glackens has studied the French Impressionists most intelligently; his art is splendidly original and full of inspiration.

John Sloan's art is quite closely linked with Glackens's as regards the graphic side of their work. Their choice of subjects, very frequently found in Washington Square or Sixth Avenue, New York, and their summary and incisive method of execution make them kindred souls. The outstanding feature found in all of Sloan's work, whether considering his series of fifty or more etchings, besides as many more wash drawings, for the novels of Paul de Kock, his set of etchings of types and scenes of lower life in New York, his lithographs, or his illustrations, is the artist's intense interest in humanity. Notwithstanding an almost omnipresent tinge of caricature in his work, he shows a sympathy and an understanding only surpassed by Steinlen. Writing of Sloan's graphic work, F. Weitenkampf says: "His quaintly humor-

ous presentation of things as they are, with just a suggestion of John Leech, points its moral quality, with no trace of the bitterness of the over-zealous reformer." The drawings by Sloan which are now in the Museum collection comprise the original drawing for his etched portrait of Paul de Kock (the same size), a study in black chalk of a seated woman, and an illustration in pen and ink of an old man and an old woman.

Boardman Robinson's drawings compel attention by their very strong, bold, and sure draughtsmanship. After a course of study in America, Robinson went to Paris, where it is evident he fell under the spell of Forain, the master of line, whose art in turn has Degas and the Japanese for artistic forebears. The great mass of his work is in black and white, cartoons for the daily and weekly press, swiftly sketched in with charcoal or black chalk and finished in sepia, while occasionally Chinese white has been employed for emphasis. Many of the cartoons are executed on too large a scale, for his subjects do not warrant the enormous surfaces which he employs, and consequently they look better in the reduced reproductions. This, however, is not true of the drawing now owned by the Museum, which is fairly modest in its proportions. It is a magazine illustration and well displays the artist's great gifts as a draughtsman, his feeling for characterization, and his simplicity of execution—eliminating everything but the essentials.

A. E. GALLATIN.

VICTORIAN COSTUMES.—The early Victorian style of dress is charmingly represented in two gifts recently received: one from Mrs. Richard T. Auchmuty, two dresses made and worn in 1835 by a member of the donor's family; the other, two miniature dolls dating some ten years earlier, presented by Miss A. S. Foshay. These minute manikins, measuring less than two inches in height, show the complete costume of the time of Queen Victoria's childhood—the short-waisted frock with puffed sleeves, the pantalets, and the microscopic red slippers; while Mrs. Auchmuty's gift illustrates a later epoch, showing an exquis-

ite summer dress of richly embroidered Indian muslin and a street costume of sage green silk. Both of these have full skirts, the latter a slightly pointed bodice finished with a shoulder cape; the sleeves are full-topped, tapering to the wrist. The correct hat for this costume would have been a high-crowned poke bonnet worn well over the face; light gauze scarfs were also sometimes carried, while no lady's costume was complete without the silk reticule. Footwear was of the simplest kind; heels had entirely disappeared and boots resembled the bizarre types affected by Dame Fashion today only in having, like some modern models, a seam down the front and lacings on the inside. These gifts will be shown in Wing E, Room 9, during the present month.

F. M.

ACCESSIONS TO THE LIBRARY.—The Library has received from Mr. Charles Allen Munn a valuable contribution of 2,432 photographs of architectural exteriors and interiors, furniture, pottery, textiles, metalwork, clocks, etc., of the eighteenth and nineteenth centuries, also ten bound volumes of *American Homes and Gardens*, which contain descriptions of the photographs mentioned above. This gift materially strengthens our collection of photographic reproductions of early American architecture and the industrial arts.

An important and unique collection of seventy-six Chinese books, purchased in China for the Museum by Dr. John C. Ferguson, has been received in the Library. These books, some of which are illustrated, include biographies of artists and works on bronzes, sculptures, paintings, etc.

CHRISTIAN GRAVE STELAE FROM ERMENT.—While conducting the Museum excavations at Thebes during the season of 1914-1915 Mr. Evelyn-White procured from an Arab three Christian grave stelae, of which one is inscribed with an epitaph in Greek. He has since presented them to the Metropolitan Museum for its Coptic collection and has contributed to the BULLETIN the following notes describing two of them. Meanwhile they are being held in Luxor to be shipped from

Egypt with the material from this season's excavations.

"The statement of the native from whom the stelae were bought that they came from Erment is confirmed by the concluding formula of the inscription on the first, which is characteristic of that site.<sup>1</sup> The missing lower part of the stela probably contained a cross within a lozenge-shaped frame of which the upper right-hand border remains. The middle of the inscription is in verse, the beginnings and endings of the lines being marked by two short diagonal strokes. The date is probably seventh or early eighth century.

† ΑΝΕΒΙΩΣΕΝ Ο ΜΑΚΑΡΙΟΣ ΘΝ  
ΕΡΑΧΥΣ ΑΒΡΑΑΜ ΙΣΑΚ ΙΑΚ[Ω]Β ΑΠ  
ΗΕΜΑΡΤΥΡΗΜΕΝΟΣ ΕΠΙ ΧΡΙΣΤΑΙΣ  
ΠΡΑΞΕΙΝ ΥΠΟ ΠΑΝΤΩΝ ΤΗ ΕΚΚΛΑΙ  
ΕΒΔΟΜΗ ΤΟΥ ΜΗΝΟΣ ΦΑΡΜΟΥΘΙ ΤΗΣ  
ΕΚΤΗΣ ΙΝΔΙΚΤΙΟΝΟΣ ∅ ΛΑΧΙ Ω ΜΑΚΑ-  
ΙΕ ΜΗ ΣΤΕΝΑΖΕ ΠΟΛΛΑΚΙΣ ∅ ΣΥΝΕΣ-  
ΤΙΟΥΣ ΕΧΩΝ ΠΛΟΥΣΙΟΥΣ ΚΑΙ ΠΕΝΗ-  
ΤΑΣ ∅ ΤΟΥΣ ΠΑΛΛΙΩΤΑΤΟΥΣ ΜΕΣ-  
ΗΛΙΚΑΣ ΤΕ ΚΑΙ ΝΕ[ΟΥ]Σ ∅ ΜΗ ΧΥΠΗ-  
ΘΗΣ ΟΥΔΕΙΣ ΓΑΡ ΛΘΑΝΑΤΟΣ ΕΝ ΤΩ  
Κ]ΟΣΜΩ ΤΟΥΤΩ ΙϞ ΧϞ ΑΜΗΝ

#### TRANSLATION

The blessed one [*sc.* the deceased] departed this life into the arms of Abraham, Isaac, and Jacob, being witnessed to for good works by all, on the twenty-seventh of the month Pharmouthi in the Sixth Indiction.

O blessed Alchis, grieve not overmuch;  
for there

Thou hast for fellow-guests both rich  
and poor, the old,

<sup>1</sup> See Lefebvre, *Recueil des inscriptions grecques-chrétiennes*, pp. xxvii-xxviii, and Nos. 385, 421, 422, 426, etc.

<sup>2</sup> Only the first letter of the name Jacob is plain, the others being obscured by salt-incrustation, but the name is of course certain. The final letters of the line are clear, but their meaning is not evident. Possibly the stone cutter has been at fault.

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And men of middle age, and children in their youth.  
Sorrow not; for no man in this world is free from death—Jesus Christ. Amen.

"The second stela is a rectangular slab of sandstone with a conch above, the *crux ansata* below, and in the middle in raised

letters ΠΑΗΝΙΣ ΙΑΤΡΟΣ: "Pliny the Physician." Pliny is not a very common name and the dead man is doubtless to be identified with the person who wrote his name among the other Christian graffiti in the Tomb of Rameses X, where the same form occurs."

H. G. E.-W.



CHRISTIAN GRAVE STELA, VII-VIII CENTURY

NOTES

THE ANNUAL MEETING.—The forty-sixth annual meeting of the Members of the Corporation of The Metropolitan Museum of Art, which under the Constitution occurs on the third Monday of the month, will be held by adjournment in the Board Room on Monday afternoon, February the twenty-eighth, at four o'clock.

A report of the transactions of the year 1915 will be presented by the Trustees. Five amendments to the Constitution, offered by the Board, will be voted upon.

Afterwards, tea will be served.

AN EXHIBITION OF EARLY CHINESE POTTERY AND SCULPTURE.—Early in March

the Museum hopes to open an exhibition of Chinese pottery of the Han, Tang, Sung, and Yuan periods. The object of this exhibition is to show the development of the early white Ting ware into the decorated Tz'ü Chou and the porcelaneous blanc de Chine, the relation of the crackled and uncrackled celadons to the Sung wasters lately found on the spot of the Lung Ch'uan kilns, and their comparison with the Korean celadons of the Korai period, and, finally, to afford an occasion of classifying the Chün yao's by showing together a large number of fine pieces, brought from different private collections.

We hope, with the generous help of some of our most zealous collectors, to bring



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together a comparatively small but choice group, and to show at the same time some extremely fine pieces of sculpture of the same periods, sculpture in marble and stone as well as some of the best figures in pottery, the pottery mortuary figures being the link between sculpture and ceramics, where the border line is often difficult to trace. Some early bronzes will make it clear why these wonderful, almost prehistoric works of art had such a great and lasting influence on Chinese ceramics. Above all, this exhibition will explain the great interest taken nowadays in early Chinese ceramics by showing what they are at their best.

**MEMBERSHIP.**—At an adjourned meeting of the Board of Trustees, held on Monday, January 17, the Fellowship in Perpetuity of the late Thomas Hitchcock was transferred to his son, Francis R. Hitchcock, and the following persons, having qualified for membership in their respective classes, were elected:

## FELLOWS FOR LIFE

JOHN E. BERWIND  
MISS JESSIE GILLENDER  
ARCHIBALD D. RUSSELL

Through the sum of their contributions as Fellowship Members

## FELLOWSHIP MEMBERS

MISS LIZZIE P. BLISS

## SUSTAINING MEMBERS

MRS. CLARENCE W. BOWEN  
MRS. BENJAMIN BREWSTER  
ELMER ELLSWORTH BROWN  
MISS EDITH BRYCE  
ALPHONSE H. KURSHEEDT  
MRS. HAROLD I. PRATT  
HAROLD I. PRATT

One hundred and eighty-two persons were elected Annual Members.

**LECTURES FOR TEACHERS.**—A course of lectures on the Painting of the Northern Schools will be given by the Museum Instructor, Miss Edith R. Abbot, on Tuesdays in March and April at 4.15 P.M. These lectures are offered to teachers but are open to others on request. No tickets will be required. The lectures will be held in the

Class Room followed in general by study in the paintings galleries of the examples illustrating the subject under discussion. The dates and subjects are as follows:

March 14	The Van Eycks
March 21	Memling and other XV Century Artists
March 28	Later Flemish Art
April 4	The Ideals of the Dutch School of the XVII Century
April 11	Rembrandt

## THE SPECIAL EXHIBITION OF TEXTILES.

—The Special Exhibition of Textiles, which was originally planned to remain open only through the months of December and January, has, through the courtesy of those who have contributed many of the important loans, been extended for two weeks, the last day of the exhibition being Sunday, February thirteenth.

The interest in the history of woven fabrics awakened in commercial circles by the Historical Exhibition held in Paterson in October has been furthered by the present exhibit; members of leading silk firms who visited Paterson have availed themselves of the Museum's endeavor to foster such interest by having their designers and salesmen visit the collection; commercial houses have arranged for informal talks to their employees on the subject; the Art in Trades Club set aside an evening for the special study of the exhibit, with a talk by one of its members; the Pratt Institute of Brooklyn had a course of lectures on the subject by Dr. R. Meyer-Riefstahl. The attendance in the study room for textiles has increased materially since the opening of the exhibit and large numbers of pupils from Teachers College and the various schools of design have worked from the fabrics in the gallery. A most encouraging feature of the experiment is that people to whom the Museum may be most valuable are gradually beginning to realize that there is a wealth of material in the different collections available to students, and that it is no longer necessary to make a trip abroad in search of inspiration.



# LIST OF ACCESSIONS AND LOANS

JANUARY, 1916

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN . . . . .	*Seventeen hundred and four objects, consisting of limestone reliefs, wooden coffins, Canopic jars, statuettes, pots, implements, beads, scarabs and amulets, and other miscellaneous objects of flint, bronze, ivory, glass, and faience, from the North Pyramid at Lisht, XII-XXII dynasty; fragment of enameled glass from Kharga Oasis, IV century A. D. . . . .	Excavations of Museum's Egyptian Expedition.
(Tenth Egyptian Room)	Nineteen water-color copies of tomb paintings at Thebes . . . .	Museum's Egyptian Expedition.
(First Egyptian Room)	*Bronze arrow-head, Roman period . . . . .	Anonymous Gift.
(Tenth Egyptian Room)	Twenty-four pots and twenty-two flint implements and weapons, Predynastic; bronze axe, Middle Kingdom; twenty-three pairs and other fragments of "Pan-Grave" horns and antlers; three ebony Osiride figures of Amen-hotep III, terracotta Canopic jar of Teti, limestone female figure on bed, XVIII dynasty; thirty-three funerary cones, Empire; bronze lance head, Graeco-Roman; and bronze mace, Roman period. . . . .	Purchase.
ANTIQUITIES—CLASSICAL . . . . .	*Head of statuette with bronze uraeus, Empire (?) . . . . .	Gift of Albert Gallatin.
	†Marble portrait bust of a man, Roman, I century A. D.; marble portrait of a man, Roman, III century A. D.; marble head of a girl, Late Greek. . . . .	Purchase.
	*Marble bust of a youth, IV century B. C. . . . .	Purchase.
	*Two glazed pottery cups, I century B.C.—I century A. D. . . . .	Purchase.
ARMS AND ARMOR . . . . .	Dagger hilt and three dagger handles, in jade, eighteenth and nineteenth centuries; crystal dagger handle, seventeenth or eighteenth century,—Indian . .	Purchase.
(Wing H, Room 5)		
* CERAMICS . . . . .	Ting bowl, Chinese, Sung dynasty (960-1277 A.D.); tea bowl of red pottery, by Koyetzu, Japanese, about 1600. . . . .	Purchase.
(Wing E, Study Room)		
(Floor II, Room 1)		

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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CLASS	OBJECT	SOURCE
CERAMICS .....	*Saucer, Chinese, Lung Ch'uan waster, Sung dynasty (960-1277 A.D.).....	Purchase.
(Wing E, Study Room)	Saucer, Chinese, Ting, Sung dynasty (960-1277 A.D.).....	Purchase.
	†Celadon vase and bowl, Lung Ch'uan wasters; two bottles, celadon type,—Chinese, Sung dynasty (960-1277 A.D.).....	Purchase.
	†Shell-shaped dish, Wedgwood ware, English, eighteenth century	Purchase.
METALWORK.....	Gilt-bronze ornament representing a mountain, Chinese, T'ang dynasty (618-906 A.D.).....	Purchase.
(Wing E, Study Room)		
TEXTILES .....	†Portière, Portuguese, seventeenth century .....	Purchase.
	†Hanging, Italian, seventeenth century .....	Purchase.
	†Two pieces of brocade, Russian, eighteenth century .....	Purchase.
COSTUMES .....	†Velvet coat, Italian, eighteenth century .....	Purchase.
WOODWORK AND FURNITURE .	†Chair, Swiss, about 1740.....	Gift of J. J. Mezger.
ARMS AND ARMOR.....	Bronze dagger, Chinese, Han dynasty (206 B.C.-220 A.D.)....	Lent by Dr. John C. Ferguson.
(Wing H, Room 5)		
(Wing H, Room 8)	Casque, by Philip de Negroli, Italian (Milanese), 1543.....	Lent by J. Pierpont Morgan.
CERAMICS .....	*Two celadon cups, white Tz'ü Chou bowl, and white Ting dish, Chinese, Sung dynasty (960-1277 A.D.) .....	Lent by Dr. John C. Ferguson.
TEXTILES .....	*Embroidery, Chinese, Ch'ien Lung period (1736-1795) .....	Lent by Howard L. Goodhart.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

	CLASS	NUMBER
<b>AMERICAN ART</b>	H	11, 12, 20, 21, 22
	F	15, 16, 18, 19, 23
	F	22-24
<b>ANCIENT</b>		
Babylonian	F	C 19
	F	C 32
Canaan	F	H 4
Cypriot	F	D 8, 12, 14
	F	15, 41-42
Egyptian	F	C 12
	F	D 1-5, E 2, H 1-3
Elamian	F	D 8, 14, 16, 20
	F	C 32
Germanic and Neovigian	F	C 2, 3
Greek and Roman	F	D 1, 5-12, 14
	F	13, 42, 46
	F	C 44, D 10
Phoenician	F	D 14
	F	M

[illegible]

#### SPECIAL ROOMS AND OFFICES

LEARNERS	1	G
REGISTRY OFFICE	1	A 98
RESEARCH	1	A 99 (Basement)
SECURITY'S OFFICE	1	E 1
SAILING ROOM	1	A 99 (Basement)
STUDY ROOMS		
American Art	1	H 44 (Basement)
Contemporary, Occidental	1	G 1
Classical	2	G 1 (Basement)
English Art	1	H 21 (Basement)
European Art	1	F (Basement)
Far Eastern Art	1	H 7
Library	1	C 12 (Basement)
Modern European Art	1	E 1
Visuals	1	C 24 (Basement)
SUPERINTENDENT OF		
RECORDS, OFFICE	1	A 25
TELEPHONE, PUBLIC	1	D 1, E 2, 42
TIMELY ROOMS		
Maps	1	D 2, A 99 (Basement)
Windows	1	D 2, A 99 (Basement)
TRAINING'S OFFICE	1	E 13

**THE BULLETIN OF THE  
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FIFTH AVENUE AND 82D STREET**

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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**MEMBERSHIP**

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

**THE COLLECTIONS OF THE MUSEUM**

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

**PUBLICATIONS**

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

**COPYING**

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.—6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

**EDUCATIONAL WORK**

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

**RESTAURANT**

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.